

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

A. R. GAUL.

ISRAEL

TWO SHILLINGS & SIXPENCE.

\*

LONDON: NOVELLO, EWER & CO

BACH

HAYDN

BEETHOVEN

MOZART

SPOHR

MENDELSSOHN

WEBER

# GAUL'S NEW SACRED CANTATA THE TEN VIRGINS

FIRST PERFORMANCE AT SOUTH SHIELDS.

"The first performance of a new work by a composer of established repute is an event of such unfrequent occurrence in this locality that the production of Mr. Alfred R. Gaul's new sacred Cantata, 'The Ten Virgins,' at South Shields, on Wednesday night, must not be passed over lightly. We have had in this city occasional performances of works conducted personally by their composers; we have pleasant recollections of the late Henry Smart, Mr. Randegger, Dr. A. C. Mackenzie, Mr. Ebenzer Prout, and Mr. Hamiah MacCunn visiting us under such circumstances, but in none of these cases was the performance the first production of the work. In the present instance, not only did Mr. Gaul conduct his work personally, but, as we have already said, the performance was the very first occasion upon which the Cantata had been heard in public. Usually the first production of a work of the dimensions of 'The Ten Virgins' is reserved for one of the great festivals, or at least for the leading society of one of our great provincial centres, as in the case of Mr. Gaul's 'Holy City,' which was produced at the Birmingham Musical Festival a few years ago, and the same composer's 'Joan of Arc,' which was entrusted for a first performance to the Birmingham Festival Choral Society. The honour conferred, therefore, upon the South Shields Choral Society by Mr. Gaul, in entrusting them with the first production of his latest work, was a great one, and one which the members of the society should, and we believe do, appreciate very highly. We may here mention, in order that our readers may better estimate the importance of the occasion, that the audience of Wednesday night included not only many of the leading musicians in the North of England, but also some who had journeyed all the way from Birmingham, Staffordshire, and other distant parts to be present at the production of the work. It is very gratifying to know that Mr. Gaul was immensely pleased with the manner in which his work was performed, and paid very high compliments to the chorus, soloists, and orchestra."

"In our issue of Tuesday last we gave at some length a description of the new work, together with such an opinion of its merits as could be gathered from a perusal of the score. All that remains for us now, therefore, is to see how far our opinions are confirmed upon hearing the work performed, and to pass a few remarks upon the work and its performance. In the first place, let us say at once that the Cantata more than realises our expectations. As we said in our preliminary notice of the work, the parable of the Ten Virgins lends itself admirably to musical illustration, and in dealing with the story Mr. Gaul has shown considerable discretion and knowledge, which is the outcome of much experience. It was a happy thought to utilise Miss Winkworth's translation of the ancient German chorale, the appropriateness of which cannot be denied. How effectively Mr. Gaul has worked in the chorale—and particularly the opening phrase, which is used as the text upon which the Cantata is founded, and which is most ingeniously introduced into the principal situations as the work develops—must have been palpable to all who listened to the performance on Wednesday night. Miss Winkworth's translation, which differs materially from that used by Mendelssohn in his 'St. Paul,' is so extremely appropriate that one might easily imagine that the words had been expressly written for the work. The version runs as follows:—

'Sleepers, wake! a voice is calling;  
Midnight hears the welcome voice,  
And at the thrilling cry rejoices;  
Come forth, ye Virgins, night is past:  
The Bridegroom comes; awake!  
Your lamps with gladness take.  
Hallelujah!  
And for His marriage feast prepare,  
For ye must go to meet Him there.'

It was an equally happy thought to introduce Lord Tennyson's beautiful poem commencing 'Late, late; so late!' . . . The libretto is indeed most carefully compiled, and proves Mr. Gaul to be the fortunate possessor of attainments other than those ordinarily found in a musician.

"Having been fortunate in his choice and treatment of a subject, it is not surprising to find that Mr. Gaul has entered heart and soul into the spirit of his work. One of the most pleasing features of the

Cantata is, to our mind, the thoughtful and reverent way in which he has treated his subject musically. The devotional setting of portions of the Lord's Prayer, and of such lines as 'Thou art the Guide of our youth,' and 'Wisdom crieth in the streets,' is most affecting, and could scarcely fail to reach the heart of the attentive listener. The musician will admire the skilful use which Mr. Gaul has made of the first phrase of the chorale 'Sleepers, wake!' to which reference has already been made. We have already likened Mr. Gaul's method in this work to that of Mendelssohn in his 'Lobgesang,' but Mr. Gaul makes, perhaps, a greater use of his principal theme than did the composer of 'Elijah.' Thus we find that the theme is heard first in the introduction to the work, whilst the chorale in its entirety forms the greater part of the first chorus. It is afterwards frequently heard, notably in the duet 'They that trust in the Lord' (the opening phrase of which is founded upon it), in the Intermezzo, in the Festal March, and at the close of the final chorus. There are other themes also somewhat extensively used, such as the opening phrase of the Festal March, which is heard frequently, after the manner of the *leitmotiv*, when reference is made to the marriage. The four chords, too, which introduce the Narrator will not escape notice among many other features of interest. We do not, however, intend to go over the ground already covered in our former notice of the work; suffice it to say that all the beauties of the Cantata then pointed out were intensified by the performance, and that our predictions of the success of the work were more than verified. Among the most successful numbers we may mention the tenor solo, 'Thy kingdom come,' the words of which are a portion of the Lord's Prayer, during the singing of which the audience rose from their seats and remained standing. The setting of the prayer is most impressive, and was listened to with rapt attention. The chorus, 'Let your loins be girded,' with its exquisite quartet, 'Blessed are those servants,' and its remarkably fine closing movement, also had a marked effect upon the audience, who would probably have demanded its repetition but for the fact that it leads directly into the duet 'They that trust in the Lord,' and there was consequently no opportunity for applause. The devotional character of the solo, 'Thou art the Guide of our youth,' was most impressive, as also was the interpolated solo, 'Sun of my soul,' which is to be incorporated in future editions of the work. But it is impossible in the limited space at our disposal to enumerate all the interesting and effective numbers of a work which contains so many good things. We should like to dwell upon the fine solo, 'How long, O heavenly Bridegroom!' the charming dialogue chorus, 'Give us of your oil,' the remarkably fine choruses, 'O, how great is Thy goodness,' 'Glory and worship,' 'Ascribe unto the Lord,' 'The wicked are like the troubled sea,' and 'O, sing unto the Lord,' and upon the Festal March, which was so enthusiastically encored that it had to be repeated, and many other things, but, as we have already said, want of space prohibits our doing so.

"Undoubtedly in this work, as in others from his pen, Mr. Gaul is supplying a great want. We have already said that the tendency of modern composers is to produce works which, by reason of a restrictive use of the chorus, and enormous demands upon soloists and orchestra are either uninteresting or impracticable to ordinary provincial choral societies. Mr. Gaul's works stand out as a protest against such things, and to this fact, combined with their artistic merit and interesting nature, must be attributed the enormous success which they have achieved. We have no hesitation in saying that the success of 'The Ten Virgins' will equal that of any work from the same pen, and that, it will be admitted, is saying a great deal when we remind our readers that 'The Holy City' has reached its fiftieth thousand. We have left ourselves very little space to speak of the performance of the work, and will have to content ourselves with saying that in every respect it was most excellent. . . . The work was received with the utmost enthusiasm, the composer being recalled to the platform at its close by cheers which were deafening, and bespoke the high appreciation of his audience. The hall was crowded in every part, and hundreds of people could not find seats.

"The work is announced for performance at the Bow and Bromley Institute, at the Town Hall, Birmingham, at the Town Hall, Newcastle-on-Tyne, and at many other musical centres."—*Newcastle-on-Tyne Daily Journal*, November 22, 1890.

Price, paper cover, 2s. 6d.; paper boards, 3s.; Cloth, gilt, 4s.; Tonic Sol-fa, 1s.; Vocal parts, each 1s.

Ent. Sta. Hall.]

Words only, 5s. per 100.

The gratuitous loan of instrumental parts may be had on application to the Composer, and full liberty is given to perform this Cantata and to insert the words in any programme without further permission.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

FIFTH AND SIXTH THOUSAND.

NOVELLO'S ORIGINAL OCTAVO EDITION.

TO HIS FRIEND *W. G. McNAUGHT, ESQ., AND THE MEMBERS OF  
THE TONIC SOL-FA ASSOCIATION.*

# ISRAEL IN THE WILDERNESS

## A SACRED CANTATA

FOR THREE SOLO VOICES, CHORUS, AND ORCHESTRA

VERSE BY

JETTY VOGEL

MUSIC BY

ALFRED R. GAUL

(Op. 43).

---

THE LOAN OF INSTRUMENTAL PARTS MAY BE HAD ON APPLICATION TO THE  
COMPOSER, AND FULL LIBERTY IS GIVEN TO PERFORM THIS CANTATA  
AND TO INSERT THE WORDS IN ANY PROGRAMME WITHOUT  
FURTHER PERMISSION.

---

PRICE TWO SHILLINGS AND SIXPENCE.

Paper boards, 3s.; cloth, gilt, 4s.

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

*Tonic Sol-fa Edition, price 1s. Words only, 5s. per 100.*

*Copyright, 1892, by Novello, Ewer and Co.*

LONDON :  
NOVELLO, EWER AND CO.,  
PRINTERS.



M 2023  
G 3 I 8  
1892

# ISRAEL IN THE WILDERNESS.

---

## No. 1.—INTRODUCTION (INSTRUMENTAL).— "Moonlight on the Nile."

### THE BURNING BUSH.

#### No. 2.—HEBREW CHORALE.

God called and said,  
"I am the God of thy father,  
The God of Abraham,  
The God of Isaac,  
And the God of Jacob.  
I am That I Am.  
I have surely visited you,  
And seen that which was done to you  
In Egypt."—*Exod.* iii. 6, 16.

### THE DELIVERANCE.

#### No. 8.—CHORUS.

So He brought forth His people with joy,  
And His chosen with gladness.—*Ps.* cv. 42.

### THE WILDERNESS.

#### No. 4.—INTERMEZZO (INSTRUMENTAL).— "Daybreak."

#### No. 5.—CHORUS.—*For Men's Voices.*

Comrades, rise! The day is breaking:  
Grey and chilly comes the dawn.  
Comrades, rise! The day's provision  
Falleth for us with the morn.  
Pale the dawning shows and ghostly  
Through the opening of the tent:  
Comrades, rise! and gather Manna  
Ere the morning hour be spent!

Pass we from the tent's enfolding.

See what lieth on the ground!  
With the morning dew it falleth,  
Small and white, and sweet and round.  
Angels' Food to us is given:  
Fresh the marvel ever new!  
As our daily bread it cometh,  
Falling for us with the dew.

Not as in the House of Bondage,  
Where we made our weary moan:  
Light the toil, and glad the labour,  
Thus providing for our own.  
Sweet the Food His Hand hath given,  
Sweet the portion He hath sent:  
With His Blessing all is blessed,  
So He add therewith content.

See the Cloud, all night of Fire,  
Paling in the growing day!  
Over yonder purple mountain  
Swiftly rise the golden ray!  
Ere the tent's long shadow shorten,  
Ere the morning hour be done,  
Let us hymn our praises duly,  
With the rising of the sun.

#### No. 6.—HEBREW CHORALE.

O God, again to Thee we raise  
Our morning hymn of prayer and praise,  
While yet the day is new:  
For aid from dangers of the night,  
For blessings of the new-made light,  
Our thanks are ever due.

From hostile hand and traitor heart,  
From pestilence' envenomed dart,  
Thy love hath guarded still:  
Oh may the lives Thou dost prolong  
To Thee for evermore belong,  
In word and deed and will!

Oh may we ever bear in mind  
The House of Bondage left behind,  
The Promised Land before!  
Oh, Father, keep, as Thou hast kept,  
Both while we waked and while we slept,  
And bring us to that Shore.

No. 7.—AIR.—*Soprano.*

Sing to the Lord and praise His Name :  
Be telling of His salvation from day to day.  
*Ps. xcvi. 2.*

No. 8.—DUET.—*Tenor and Baritone.*

For the Lord is great, and cannot worthily  
be praised :  
He is more to be feared than all gods.  
As for all the gods of the heathen, they are  
but idols :  
But it is the Lord that made the heavens.  
*Ps. xcvi. 4, 5.*

## No. 9.—CHORUS.

Declare His honour unto the heathen : and  
His wonders unto all people. *Ps. xcvi. 8.*

No. 10.—SOLO (*Tenor*) AND CHORUS.

But there was no water for the people to  
drink. And the people thirsted there for drink.  
And they said—  
Give us water ! Give us water, that we may  
drink ! *Exod. xvii. 1, 2.*

No. 11.—AIR.—*Baritone.*

While in the sultry Wilderness we faint,  
Fond recollection turns to Egypt's stream ;  
The lordly river, bursting all restraint,  
In memory haunts us as a mocking dream :  
While in the sultry Wilderness we stray,  
And our hearts die within us day by day.  
Memories of toil, of bondage, all decay ;  
The cruel bondage and the weary task :  
But never shall remembrance fade away  
Of that cool stream from whence a draught  
we ask.  
Sweet are thy waters, Nilus, to the taste,  
While here we perish in this arid waste.  
Yet yonder, where the purple mountains glow,  
See, at their base a lake of water clear !  
The fronded palms beside the margin grow :  
Haste, comrades, haste ! the goal of hope is  
here !—  
'Tis but the mirage with its mocking gleam,  
Blended with memories of Egypt's stream.

No. 12.—RECITATIVE.—*Tenor.*

So the people cried unto the Lord in their  
trouble :  
And He delivered them from their distress.  
*Ps. cvii. 6.*  
He opened the rock of stone, and the waters  
flowed out :  
So that rivers ran in the dry places.  
*Ps. cv. 40.*

## No. 13.—CHORUS.

Sweet to the thirsty soul  
The waters cool and clear ;  
Sweet in their rippling flow,  
Alike to eye and ear.  
He smote the stony rock,  
The healing waters flowed ;  
And He Who freedom gave  
Hath life again bestowed.  
Then praise we now His Name,  
With thankful heart and voice !  
Who heard us in our grief,  
Who bids us now rejoice !

Our children's weary cry,  
Our patient flocks' appeal,  
Ah ! hard were these to bear,  
Hard, burning thirst to feel.  
But now, with thankful heart,  
The Lord we praise and bless,  
Who looked upon our grief,  
Who pitied our distress.  
Yea, praise we now His Name,  
With thankful heart and voice !  
Who heard us in our grief,  
Who bids us now rejoice !

No. 14.—AIR.—*Soprano.*

The waters of the riven Rock  
Gleam in the sun to-day,  
Secure we rest us in the shade  
From noontide's sultry ray ;  
And think of her who wandered here,  
As we to-day have done,  
And gazed in anguish on her boy,  
Our great Forefather's Son.  
As Hagar thro' the desert drear  
With faltering footstep passed,  
She deemed of all her weary days  
She then had seen the last.  
But help was near her in that hour  
Of agony and thirst :  
An Angel Guide was there to shew  
Where hidden waters burst.  
Like her, we wander here to-day ;  
Like her, have tasted grief ;  
Like her, we too have thirsted sore  
And He hath given relief.  
Like her, we find a shelter sure  
Beneath a Father's Hand :  
The Shadow of a mighty Rock  
Within a weary land.

No. 15.—DUET.—*Soprano and Tenor.*

As the Manna falling  
From the morning skies,  
So God's daily mercy  
Round about us lies.

Take the day's providing,  
Trust Him for the rest :  
He will shape the morrow  
As He knoweth best.

Has He ever failed us  
For our daily bread ?  
Pure and sweet His mercies  
Over all are shed.  
Share we then His bounties  
With who needeth more :  
It shall add contentment  
And blessing to our store.  
As the Manna falling, &c.

Trust Him, ever trust Him,  
Who hath been our Stay ;  
Trust Him, ever trust Him,  
Thro' both night and day.  
Trust Him in the sunshine,  
Trust Him in the shade,  
Trust Him in the tempest,  
Trust, nor be afraid.

Sow we in the furrows,  
Then in safety sleep,  
While the harvest's Master  
Watch o'er all doth keep.  
Vain without His keeping  
Were our toil and care,  
He, while we are sleeping,  
Harvest doth prepare.  
Trust Him, ever trust Him, &c.

## THE PLAGUES OF EGYPT.

### No. 16.—CHANT.—*Full Choir.*

Yet for all this they sinned more against  
Him :

And provoked the most Highest in the wil-  
derness. *Ps. lxxviii. 18.*

They thought not of His hand :  
And of the day when He deliver'd them from  
the hand of the enemy.

How He had wrought His miracles in Egypt :  
And His wonders in the field of Zoan.

{ He turned their waters into blood :  
{ So that they might not drink of the rivers.

*Ps. lxxviii. 43-45.*

{ Their land brought forth frogs :  
{ Yea even in their kings' chambers.  
{ He spake the word, and there came all  
manner of flies :  
{ And lice in all their quarters.

*Ps. cv. 30, 31.*

{ He smote their cattle also with hailstones :  
{ And their flocks with hot thunderbolts.

*Ps. lxviii. 49.*

{ He sent thunder with hail, fire mingled with  
the hail  
{ Ran along upon the ground.

*Exod. ix. 23, 24.*

{ He brought the east wind, and the east wind  
brought the locusts :  
{ And they did eat every herb of the land, and  
all the fruit of the trees which the hail had  
left.

*Exod. x. 13-15.*

{ He sent darkness and it was dark,  
{ Even darkness which could be felt.

*Exod. x. 21.*

{ He smote all the first-born in their land :  
{ Even the chief of all their strength.

*Ps. cv. 35.*

But as for His own people, He led them forth  
like sheep :

And carried them in the wilderness like a  
flock. *Ps. lxxviii. 53.*

But they thought scorn of that pleasant  
land :

And gave no credence unto His word.

*Ps. cvi. 24.*

### No. 17.—AIR.—*Tenor.*

O fertile Land of Egypt !

We ne'er shall see thee more !

Where earth outspread her bounty,  
And lavished all her store.

The watered fields are glowing,  
Outstretched for many a mile :

The palms their branches drooping  
Above the waves of Nile.

The fisher on the margin

Rejoiceth in his toil

As from the flowing waters

He draws the sil'ry spoil.

How green the boughs are waving !

How ripely glows the corn !

The sevenfold ears are bending  
Beneath the smile of morn.

We look'd from off our labour

Upon the laughing plain :

Here, in the dreary desert,

We see it all again !

While here we gather Manna,

Light food our souls abhor :

O fertile Land of Egypt !

We ne'er shall see thee more !

### No. 18.—CHORUS (UNACCOMPANIED).

Set your affections on things above,

Not on things on the earth.

Fear God, and keep His commandments :

For this is the whole duty of man.

*Col. iii. 2.*



HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

A. R. GAUL.

# ISRAEL

TWO SHILLINGS & SIXPENCE.

\*

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

# ISRAEL IN THE WILDERNESS.

## Moonlight on the Nile.

No. 1.

INTRODUCTION (Instrumental).

*Tempo alla Barcarolle.*

PIANO.

♩ = 80.

*pp con sordini.*

The musical score is written for piano in G major, 6/8 time. It consists of six systems of two staves each. The right hand plays a melody with chords, while the left hand plays a more complex, rhythmic accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers (1, 2, 3, 4) and breath marks (X) are also present. The tempo is marked 'Tempo alla Barcarolle' and the dynamics are 'pp con sordini'.

Copyright, 1892, by Novello, Ewer and Co.

A. B. Gaul's Sacred Cantata—"Israel in the Wilderness."



This musical score is for a piano accompaniment, consisting of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Pedal points are indicated by asterisks and the word "Ped." below the bass staff. Fingerings are marked with numbers 1, 2, and 4, and an 'X' indicates a specific fingering or technique. A section labeled 'A' begins at the top, and a section labeled 'B' begins in the fifth system. The score concludes with a final cadence in the seventh system.

\* Ped.      \* Ped.      \* Ped.

\* Ped.      \* Ped.

\* Ped.      \* Ped.

\* Ped.      \*

\* Ped.      \* Ped.      \* Ped.

\* Ped.      \*

## No. 2.

## The Burning Bush.

**PIANO.**  
♩ = 80.

*Misterioso. Tremolo.*

*pp Drums.*

*Corn.* *cres.*

*Trumpets.*

*ff rall.*

*Ped. \**  
*Attacca Chorale.*

The piano introduction is in 4/4 time, marked 'Misterioso' and 'Tremolo'. It features a piano part with a tempo of 80 beats per minute, starting with a piano (pp) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a rhythmic accompaniment. The introduction concludes with a 'ff rall.' (fortissimo, rallentando) section, leading into the 'Attacca Chorale'.

## HEBREW CHORALE.—"I AM THE GOD OF THY FATHER."

SOPRANO.

*Maestoso alla cappella.*

ALTO.

TENOR. *a tempo.*BASS. *a tempo.**Maestoso alla cappella. ♩ = 56.**f a tempo.**Brass Instruments.**f Full Orchestra.*

God of A - bra - ham, the God of I - saac, and the God of

God of A - bra - ham, the God of I - saac, and the God of

God of A - bra - ham, the God of I - saac, and the God of

God of A - bra - ham, the God of I - saac, and the God of

The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Brass Instruments, Full Orchestra) are arranged in a choral setting. The vocal parts are in 4/4 time, marked 'Maestoso alla cappella' and 'a tempo'. The instrumental parts are in 4/4 time, marked 'f a tempo'. The lyrics are: 'God of A - bra - ham, the God of I - saac, and the God of'. The instrumental parts provide a rhythmic and harmonic accompaniment to the vocal parts.

\* A crotchet in the  $\frac{4}{4}$  time to occupy the same time as a dotted crotchet in the  $\frac{3}{4}$  time of No. 1.

Ja - - - cob. I Am That I Am, I have

Ja - - - cob. I Am That I Am, I have

Ja - - - cob. I Am That I Am, I have

Ja - - - cob. I Am That I Am, I have

*Ped.* \*

sure - ly vis - it - ed you, . . and seen that which was done to you in

sure - ly vis - it - ed you, and seen that which was done to you in

sure - ly vis - it - ed you, . . and seen that which was done to you in

sure - ly vis - it - ed you, and seen that which was done to you in

*cres.* *f*

E - - - gypt.

E - - - gypt.

E - - - gypt.

E - - - gypt.

*Ped.*

# The Deliverance.

No. 8. CHORUS.—“SO HE BROUGHT FORTH HIS PEOPLE WITH JOY.”

*Allegro con spirito.*

**SOPRANO.** *f* So He brought forth His peo-ple with joy, so He

**ALTO.** *f* So He brought forth His peo-ple with joy, so He

**TENOR.** *f* So He brought forth His peo-ple with joy, so He

**BASS.** *f* So He brought forth His peo-ple with joy, so He

**PIANO.** *Allegro con spirito.*  
*f*  $\times 1 2 \times 1 \times 3 1 4$   
 $4 3 2 1 \times 1 \times$   $4 \times 3 1 4$   
 $\times \times 1 2$

brought forth His peo-ple with joy, He brought forth His peo-ple with

brought forth His peo-ple with joy, He brought forth His peo-ple with

brought forth His peo-ple with joy, He brought forth His peo-ple with

brought forth His peo-ple with joy, He brought forth His peo-ple with

*f*  $4 \times 3 1 4$   
 $\times \times 1 2$   
 $4 3 2 1 \times 1 \times$

joy, His peo-ple, He brought forth His peo-ple with joy, and His cho - sen with

joy, His peo-ple, He brought forth His peo-ple with joy, and His cho - sen with

joy, His peo-ple, He brought forth His peo-ple with joy, and His cho - sen with

joy, His peo-ple, He brought forth His peo-ple with joy, and His cho - sen with

*mf*

*mf*

glad - ness, His cho - sen with glad - ness, He

glad - ness, His cho - sen with glad - ness, He

*p*

*p*

*p*

*p*

brought forth His peo-ple with joy, and His cho - sen with glad - ness, with

brought forth His peo-ple with joy, and His cho - sen with glad - ness, with

*cres.*

*cres.*

*cres.*

glad - ness, He brought forth His peo - ple with joy, and His cho - sen with

glad - - - ness, so He brought forth His peo - ple with

glad - - - ness, so He brought forth His peo - ple with

joy, so He brought forth His peo - ple with joy, He

joy, so He brought forth His peo - ple with joy, He

joy, so He brought forth His peo - ple with joy, He

joy, so He brought forth His peo - ple with joy, He



brought forth His peo - ple with joy, His peo - ple, He brought forth His peo - ple with

brought forth His peo - ple with joy, His peo - ple, He brought forth His peo - ple with

brought forth His peo - ple with joy, His peo - ple, He brought forth His peo - ple with

brought forth His peo - ple with joy, His peo - ple, He brought forth His peo - ple with

joy,

joy, and His cho - sen with glad - ness, His cho - sen with

joy,

joy, and His cho - sen with glad - ness, His cho - sen with

glad - ness, He brought forth His peo - ple with joy, and His cho - sen with

glad - ness, He brought forth His peo - ple with joy, and His cho - sen with

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems.

**First System:** The vocal parts enter with the lyrics "glad - ness, with glad - ness, He brought forth His peo-ple with". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *cres.* and *p*.

**Second System:** The vocal parts continue with "joy, and His cho - sen with glad - ness, He". The piano accompaniment includes a *cres.* marking and a *p* marking. The system concludes with a *D* chord and a *f* dynamic.

**Third System:** The vocal parts repeat the phrase "brought forth His peo-ple with joy, He brought forth His peo-ple with". The piano accompaniment includes a *cres.* marking, a *f* dynamic, and a *Ped.* (pedal) marking. The system ends with a *\** symbol.

*mf*

joy, and His cho - sen with glad - ness, His

*mf*

joy, and His cho - sen with glad - ness, His

*mf*

joy, and His cho - sen with glad - ness, His

*mf*

joy, and His cho - sen with glad - ness, His

*dim.* *f rall.*

cho - sen with glad - ness, He

*dim.* *cres.* *f rall.*

cho - sen with glad - ness, He brought forth His peo - ple, He

*dim.* *p* *cres.* *f rall.*

cho - sen with glad - ness, He brought forth His peo - ple, He

*p* *cres.* *f rall.*

brought forth His peo - ple with joy.

brought forth His peo - ple with joy.

brought forth His peo - ple with joy.

brought forth His peo - ple with joy.

*4 2 4*  
*1 x 1*  
*a tempo.*

*Ped.*

# The Wilderness.

No. 4.

INTERMEZZO (Instrumental).—"DAY BREAK."

Two slow beats in each bar.

PIANO.  $\text{♩} = 48.$

*pp* Corni.  
B. H.

*sempre legato.*

Tpta.

A

A gradual increase in time.

B

*p* *cres.*

$\text{♩} = 104.$

*f* *cres.* *ff*

The musical score is written for piano and features a variety of musical notations. It begins with a tempo marking of 'Two slow beats in each bar' and a metronome indication of 'PIANO. ♩ = 48.'. The score includes dynamic markings such as 'pp' (pianissimo), 'p' (piano), 'f' (forte), and 'ff' (fortissimo), as well as 'cres.' for crescendo. There are also performance instructions like 'sempre legato.' and 'A gradual increase in time.'. The score is divided into sections labeled 'A' and 'B'. The key signature has one flat (B-flat), and the time signature is 4/8. The score concludes with a tempo change to '♩ = 104.' and a final fortissimo 'ff' marking.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."



*Attacca Chorus.*

## No. 5.\*

## CHORUS (FOR MEN'S VOICES).—"COMRADES RISE!"

1st TENOR. *mf* Com - rades rise! the day is break - ing: Grey and chil - ly comes the dawn, *p*

2nd TENOR. *mf* Com - rades rise! the day is break - ing: Grey and chil - ly comes the dawn, *p*

1st BASS. *mf* Com - rades rise! the day is break - ing: Grey and chil - ly comes the dawn, *p*

2nd BASS. *mf* Com - rades rise! the day is break - ing, Grey and chil - ly comes the dawn, *p*

PIANO. *mf* *p*  
♩ = 120.

*mf* Com - rades rise! the day's pro - vi - sion Fall - eth for us with the morn. Pale the dawn - ing *p*

*mf* Com - rades rise! the day's pro - vi - sion Fall - eth for us with the morn. Pale the dawn - ing *p*

*mf* Com - rades rise! the day's pro - vi - sion Fall - eth for us with the morn. Pale the dawn - ing *p*

*mf* Com - rades rise! the day's pro - vi - sion Fall - eth with the morn. Pale the dawn - ing *p*

*mf* shows and ghost - ly Through the ope - ning of the tent: Com - rades rise! and ga - ther Man - na *mf*

*mf* shows and ghost - ly Through the ope - ning of the tent: Com - rades rise! and ga - ther Man - na *mf*

*mf* shows and ghost - ly Through the ope - ning of the tent: Com - rades rise! and ga - ther Man - na *mf*

*mf* shows and ghost - ly Through the ope - ning of the tent: Com - rades! ga - ther Man - na *mf*

\* A crotchet in this movement to be a little faster than a dotted crotchet in the previous movement.



Ere the morn-ing hour be spent! Pass we from the tent's en-fold-ing, See what li-eth

Ere the morn-ing hour be spent! Pass we from the tent's en-fold-ing, See what li-eth

Ere the morn-ing hour be spent! Pass we from the tent's en-fold-ing, See what li-eth

Ere the morn-ing hour be spent! Pass we from the tent's en-fold-ing, See what li-eth

on the ground! With the morn-ing dew it fall-eth, Small, and white, and sweet, and round.

on the ground! With the morn-ing dew it fall-eth, Small, and white, and sweet, and round.

on the ground! With the morn-ing dew it fall-eth, Small, and white, and sweet, and round.

on the ground! With the morn-ing dew it fall-eth, Small, sweet, and round.

**A TENORS IN UNISON.**

An-gels' Food to us is giv-en: Fresh the mar-vel, ev-er new!

*mf* R.H.

As our dai - ly bread it com - eth, Fall - ing for us with the dew.

**B**

Not as in the House of Bon - dage, Where we made our wea - ry moan:

Not as in the House of Bon - dage, Where we made our wea - ry moan:

[Not as in the House of Bon - dage, Where we made our wea - ry moan:

Not as in the House of Bon - dage, Where we made our wea - ry moan:

Light the toil, and glad the la - bour, Thus pro - vid - ing for our own.

Light the toil, and glad the la - bour, Thus pro - vid - ing for our own.

Light the toil, and glad the la - bour, Thus pro - vid - ing for our own.

Light the toil, and glad the la - bour, Thus for our own.

## C BASSES IN UNISON.

*mf* Sweet the Food His Hand hath giv - en, Sweet the por - tion He hath sent:

With His bless - ing, all is bless - ed, So He add there - with con - tent.

*mf* See the Cloud, all night of Fire, *p* Pal - ing in the grow - ing day! *mf* O - ver yon - der

*mf* See the Cloud, all night of Fire, *p* Pal - ing in the grow - ing day! *mf* O - ver yon - der

*mf* See the Cloud, all night of Fire, *p* Pal - ing in the grow - ing day! *mf* O - ver yon - der

*mf* See the Cloud, all night of Fire, *p* Pal - ing in the grow - ing day! *mf* O - ver yon - der

*mf* pur - ple moun - tain, Swift - ly rise the gold - en ray! *p* Ere the tent's long sha - dow short - en

*mf* pur - ple moun - tain, Swift - ly rise the gold - en ray! *p* Ere the tent's long sha - dow short - en

*mf* pur - ple moun - tain, Swift - ly rise the gold - en ray! *p* Ere the tent's long sha - dow short - en

*mf* pur - ple moun - tain, Swift - ly gold - en ray! *p* Ere the tent's long sha - dow short - en

*mf*  
Ere the morn-ing hour be done, Let us hymn our prais-es du-ly, With the ris-ing

*mf*  
Ere the morn-ing hour be done, Let us hymn our prais-es du-ly, With the ris-ing

*mf*  
Ere the morn-ing hour be done, Let us hymn our prais-es du-ly, With the ris-ing

*mf*  
Ere the morn-ing hour be done, Hymn our prais-es du-ly, With the ris-ing

*E* *mf* *p*  
of the Sun. Com-rades rise! the day is break-ing: Grey and chil-ly comes the dawn,

*mf* *p*  
of the Sun. Com-rades rise! the day is break-ing: Grey and chil-ly comes the dawn,

*mf* *p*  
of the Sun. Com-rades rise! the day is break-ing: Grey and chil-ly comes the dawn,

*E* *mf* *p*  
of the Sun. Com-rades rise! the day is break-ing: Grey and chil-ly comes the dawn,

*mf* *cres.* *rall.*  
Com-rades, rise! the day's pro-vi-sion Fall-eth for us with the morn.

*mf* *cres.* *rall.*  
Com-rades, rise! the day's pro-vi-sion Fall-eth for us with the morn.

*mf* *cres.* *rall.*  
Com-rades, rise! the day's pro-vi-sion Fall-eth for us with the morn.

*mf* *cres.* *rall.*  
Com-rades, rise! the day's pro-vi-sion Fall-eth with the morn.

## No. 6.

## \* CHORALE.—"THE DESERT PRAYER."

*Alla cappella.*

SOPRANO. *mf* O God, a-gain to Thee we

ALTO. *mf* O God, a-gain to Thee we

TENOR. *mf* O God, a-gain to Thee we

BASS. *mf* O God, a-gain to Thee we

ORGAN. *Alla cappella.* *Trumpets.* *mf*

*piss.* *Ped.* \*

raise Our morn-ing hymn of prayer and praise, While yet the day is new : For

raise Our morn-ing hymn of prayer and praise, While yet the day is new : For

raise Our morn-ing hymn of prayer and praise, While yet the day is new : For

raise Our morn-ing hymn of prayer and praise, While yet the day is new : For

*Ped.* \* *Ped.* \*

*mf* aid from dangers of the night, For bless-ings of the new made light, Our thanks are ev - er due. *rall.*

*mf* aid from dangers of the night. For bless-ings of the new made light, Our thanks are ev - er due. *rall.*

*mf* aid from dangers of the night. For bless-ings of the new made light, Our thanks are ev - er due. *rall.*

*mf* aid from dangers of the night. For bless-ings of the new made light, Our thanks are ev - er due. *rall.*

*mf* *rall.*

\* This motive is the Ancient Hebrew theme for Sabbath prayers, and is perhaps the oldest example of a mode.  
A. R. Gail's Sacred Cantata—"Israel in the Wilderness."

**B**

*mf*

From hos - tile hand and trai - tor

*mf*

From hos - tile hand and trai - tor

*mf*

From hos - tile hand and trai - tor

*mf*

From hos - tile hand and trai - tor

**B**

*a tempo.*

*p* *Horns.*

*plss.*

*mf*

*Ped.* \*

heart, From pes - tilence en - ven - om'd dart, Thy love hath guard - ed still : Oh

heart, From pes - tilence en - ven - om'd dart, Thy love hath guard - ed still : Oh

heart, From pes - tilence en - ven - om'd dart, Thy love hath guard - ed still : Oh

heart, From pes - tilence en - ven - om'd dart, Thy love hath guard - ed still : Oh

*p*

*mf*

*Ped.* \*

*p*

*mf*

*Ped.* \*

*rall.*

may the lives Thou dost pro - long, To Thee for ev - er - more be - long, In word and deed and will !

*rall.*

may the lives Thou dost pro - long, To Thee for ev - er - more be - long, In word and deed and will !

*rall.*

may the lives Thou dost pro - long, To Thee for ev - er - more be - long, In word and deed and will !

*rall.*

may the lives Thou dost pro - long, To Thee for ev - er - more be - long, In word and deed and will !

*rall.*



*C*

*mf* Oh may we ev - er bear in

*mf* Oh may we ev - er bear in

*mf* Oh may we ev - er bear in

*mf* Oh may we ev - er bear in

*C*

*p* *a tempo.*

*ppia.*

*mf*

*Ped.* \*

*p* mind the House of Bondage left be - hind The Pro-mis'd Land be - fore! Oh

*p* mind the House of Bondage left be - hind The Pro-mis'd Land be - fore! Oh

*p* mind the House of Bondage left be - hind The Pro-mis'd Land be - fore! Oh

*p* mind the House of Bondage left be - hind The Pro-mis'd Land be - fore! Oh

*Ped.* \*

*Ped.* \*

*mf* *rall.*

Fa-ther keep, as Thou hast kept, Both while we wak'd and while we slept, And bring us to that shore.

*mf* *rall.*

Fa-ther keep, as Thou hast kept, Both while we wak'd and while we slept, And bring us to that shore.

*mf* *rall.*

Fa-ther keep, as Thou hast kept, Both while we wak'd and while we slept, And bring us to that shore.

*mf* *rall.*

Fa-ther keep, as Thou hast kept, Both while we wak'd and while we slept, And bring us to that shore.

*p* *mf* *rall.*

## No. 7.

## AIR (SOPRANO).—"SING TO THE LORD."

**VOICE.** *Moderato grazioso.* *mf*

Sing, sing to the

**PIANO.** *Moderato grazioso.* *mf*  
♩ = 108.

Lord, and praise His Name, . . sing to the Lord, and praise His

Name, and praise, . . . . . praise His Name. *A*

be . . tell - ing of His . . sal -

va - tion, His sal - va - tion from day . . to day,

R.H.

be . . tell - ing His sal -

va - tion from day, . . from day to day, His sal - va - tion from;

Corn.

day . . . to day.

C

sing to the Lord, and praise His Name, from day to day, from

f

day to day, be tell-ing of His... sal - va - tion, from

*mf*

day.. to day, from day.. to day. Sing, sing to the

*Ped.* \*

Lord, and praise His Name, .. sing to the Lord, and praise His

Name, and praise, . . . . . praise His Name, . . .

*rit.* *a tempo.*

His . . . Name.

*rit.*

## No. 8. \* DUET (TENOR AND BARITONE).—"FOR THE LORD IS GREAT."

*Andante con moto.*

TENOR. *mf*

For the Lord is great, and can-not wor-thi-ly be prais-ed:

PIANO. *mf*

*sempre legato.*

He is more to be fear-ed, He is more to be fear-ed than all

*f*

gods, than all . . . gods, He is more to be fear-ed than all

*mf*

*mf*

gods.

BARITONE. *f*

As for all the gods of the heathen, they are but i-dols,

*f*

\* If preferred, this number may be sung by all the Tenors and Basses of the Choir.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."

as for all the gods of the hea - then, they are but i - dols, they are but

But it is the Lord that made the  
i - dols, but i - - - dols :

heav'n's, the Lord . . .  
but it is the Lord that made the heav'n's, it is the Lord that made the

that made . . the heav'n's, the gods . . of the  
heav'n's, that made the heav'n's. For the Lord is great and can-not

heathen, are but i - dols, but it is, it is the Lord . . . that made the  
wor-thi - ly be prais - ed, He is more to be fear - ed, He is more to be

heav'n's, the gods . . . of the hea - then, are but i - dols,  
fear - ed than all gods, than all . . . gods,

but it is the Lord that made the heav'n's,  
He is more to be fear - ed than all gods,

it is the Lord that made the heav'n's,  
it is the

*p*

He is more to be

Lord that made the heav'ns.

*f* *p*

fear - - - ed, is more to be fear - - - ed, is more to be

He is more to be fear - - - ed, is more to be fear - - -

*cres.*

fear - - - ed than all gods. As for all the gods, the

*cres.*

- ed, is more to be fear'd than all . . gods. The gods of the

*cres.*

gods of the hea-then, they are but i - dols, but i - - -

hea-then, are but i - dols, they are but i - - -



- dols, for the Lord is great and can-not wor-thi-ly be prais-ed,

- dols,

and . . . . . can-not wor-thi-ly be prais-ed, can-not

for the Lord is great, and can-not wor-thi-ly be prais-ed, can-not

*rall.*  
wor-thi-ly be prais-ed.

*rall.*  
wor-thi-ly be prais-ed.

*rall.* *a tempo.* *mf* *rit.*

## No. 2.

## CHORUS.—"DECLARE HIS HONOUR."

*Allegro con spirito.*

**SOPRANO.**  
De - clare His hon - our un - to the hea - then : and won - ders, His

**ALTO.**  
De - clare His hon - our un - to the hea - then : and won - ders, His

**TENOR.**  
De - clare His hon - our un - to the hea - then : and won - ders, His

**BASS.**  
De - clare His hon - our un - to the hea - then : and won - ders, His

**PIANO.**  
*f* *Allegro con spirito.*  
= 176.

won - ders un - to all peo - ple, de - clare His hon - our un - to the hea - then, and

won - ders un - to all peo - ple, de - clare His hon - our un - to the hea - then, and

won - ders un - to all peo - ple, de - clare His hon - our un - to the hea - then, and

won - ders un - to all peo - ple, de - clare His hon - our un - to the hea - then, and

won-ders, His won-ders, and His won-ders, His won-ders un - to . . all peo - ple, un -

won-ders, His won-ders, and His won-ders, His won-ders un - to . . all peo - ple, un -

won-ders, His won-ders, and His won-ders, His won-ders un - to all peo - ple, un -

won-ders, His won-ders, and His won-ders, His won-ders un - to all peo - ple, un -

- to . . all peo-ple, un - to . . all peo-ple, all peo - ple, and . . .

- to all peo-ple, un - to . . all peo-ple, all peo - - - ple,

- to . . all peo-ple, un - to all peo-ple, un - to . . all peo - ple, and . . .

- to all peo-ple, un - to . . all peo-ple, all peo - ple, and His

His won - ders,

and His won - ders,

His won - ders, and His won - ders un - to all peo - ple,

won - ders un - to all peo - ple, and His won - ders,

and His won - ders un - to all

and His won - ders un - to all peo - ple, to all peo -

and His won - ders, His won - ders un - to, un - to all

and His won - ders un - to all peo - ple, to all peo -

B\* and His won - ders,

peo - ple, un - to all peo - ple, His won - ders un - to all peo - ple,

ple, all peo - ple, His won - ders un - to all peo - ple,

peo - ple, all peo - ple, and His won - ders un - to all peo - ple,

ple, all peo - ple, and His won - ders,

B

\* The use of the notes in small type is optional.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness"

and His won - ders un - to all peo - ple, and His won - ders un - to all  
 and His won - ders to all peo - ple, and His won - ders un - to all  
 .. and His won - ders to all peo - ple, and His won - ders,  
 His won - ders to all peo - ple, and . . . His won -

ders,  
 peo - ple, and .. His won - ders un - to all peo - ple, and . . .  
 peo - ple, and .. His won - ders to all peo - ple, and .. His  
 and His won - ders to all peo - ple, and . . .  
 - ders, and His won - ders un - to all peo - ple, and .. His

His won - - ders, yea, . . . His won - - ders,  
 won - ders un - to all peo - ple, yea, .. His won - ders un - to all peo - ple,  
 His won - - ders, yea, . . . His won - - ders,  
 won - ders un - to all peo - ple, yea, .. His won - ders un - to all peo - ple,




His . . won - ders un - to all peo - ple, to all peo - . .

His . . . won - - ders, and His won - ders un - to all

and His won - ders to all peo - ple,

His . . . won - - ders to all . . . peo - . .



ple, de - clare His hon - our un - to the hea - then, and His won - ders

peo - - ple, and His won - - ders, His won - - ders, His

and His won - - ders, His won - - ders, His won - ders, His

- ple, and His won - - ders, and His



un - to all peo - ple, tell His hon - our un - to the hea - then, and His

won - - ders, tell His hon - our un - to the hea - then, and His

won - - ders, tell His hon - our un - to the hea - then, and His

won - - ders, tell His hon - our un - to the hea - then, and His

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "won - ders un - to all peo - ple, tell His hon - our un - to the hea - then,". The piano part has a steady eighth-note accompaniment.

Second system of the musical score. The lyrics continue: "to, . . un - to the hea - then, and His won - ders, His . .". The piano accompaniment includes some triplet markings (indicated by '4' and '2' over groups of notes) and a final measure with a '1 x' marking.

Third system of the musical score. The lyrics are: "won - ders, and His won - ders, His . . won - - - - ders". The piano accompaniment continues with triplet markings and ends with a '2 1 x' marking.

**E** *f*

to all peo - - ple, de - clare His hon - our un - to the

to all peo - - ple, de - clare His hon - our un - to the

to . . all peo - - ple, de - clare His hon - our un - to the

to all peo - - ple, de - clare His hon - our un - to the

**E** *f*  $\times 3 \ 1 \ 4$   $\times 3 \ 4 \ 3$

hea-then, de - clare His hon - our un - to the hea - then, and His

hea-then, de - clare His hon - our un - to the hea - then, and His

hea-then, de - clare His hon - our un - to the hea - then, and His

hea-then, de - clare His hon - our un - to the hea - then, and His

$\times 1 \ \times 4 \ 1 \ 4$   $3 \ \times 2$   $4 \ 1$

won - ders un - to all peo - ple, un - to all peo - ple,

won - ders un - to all peo - ple, un - to, un - to all peo - - ple,

won - ders un - to all peo - ple, all . . . . . peo - - ple,

won - ders un - to all peo - ple, all . . . . . peo - - ple,



and His won - ders un - to all peo - ple, all peo -

and His won - ders un - to all peo - ple, all peo -

and His won - ders un - to all peo - ple, all peo -

and His won - ders un - to all peo - ple, all peo -

ple, de - clare His hon - our to the hea - then, and His won - ders

ple, de - clare His hon - our to the hea - then, and His won - ders

ple, de - clare His hon - our to the hea - then, and His won - ders

ple, de - clare His hon - our to the hea - then, and His won - ders

un - to all . . . peo - - - ple.

un - to all peo - - - ple.

un - to all peo - - - ple.

un - to all peo - - - ple.

## No. 10.

## SOLO AND CHORUS.—"BUT THERE WAS NO WATER."

*Two slow beats in a bar.*SOLO TENOR. *Quasi Recit.*

VOICE.

PIANO.  
♩. = 48.*Corn.*  
*p**(Wilderness Theme.)*

But there was no wa - ter for the peo - ple to

drink, And the peo - ple thirst - ed. there for drink, and they said,—

A CHORUS.  
SOPRANO.*f*  
"Give us wa - ter, that we may drink!"

ALTO.

*f*  
"Give us wa - ter, that we may drink!"

TENOR.

*f*  
"Give us wa - ter, give us wa - ter, that we may drink!"

BASS.

*f*  
"Give us wa - ter, give us wa - ter, that we may drink!"

A

*Attacca Air Baritone.*

\* When the figures  $\frac{2}{4}$  are employed, a crotchet is to occupy the same time as a dotted crotchet when the figures  $\frac{3}{4}$  are employed.

## No. 11 AIR (BARITONE).—"WHILE IN THE SULTRY WILDERNESS."

*Doloroso.*

*Doloroso. ♩ = 54.* *Cornet.*

*p*

*Ped. \**

While in the sul-try Wilder-ness we faint,

*A.*

Fond re-col-lection turns to E-gypt's stream: The lord-ly River,

*mf*

*Ped. \**

burst-ing all re-straint, in mem'ry haunts us as a mock-ing dream:

While in the sul-try Wil-der-ness we stray, And our hearts die with-in us day by

*rall.* B (Nile Theme.)

day, day by day.

*Increase tempo to  $\text{♩} = 80$ .*

*rall.* *a tempo.*

*Tempo lmo.*

Mem - o - ries of toil, of bondage, all de - cay : The cru - el bond - age and the

*Tempo lmo.*

wea - ry task : But nev - er shall re - mem - brance fade a - way Of that cool stream from

*rall.* C *Tempo.  $\text{♩} = 80$ .*

whence adraught we ask. Sweet are thy wa - ters, Ni - lus, to the

*Tempo  $\text{♩} = 80$ .*

*rall.* *p*

(Nile Theme.)

taste, While here we per - ish

in this a - rid waste.

*rit.*

*D mf*

Yet yonder, where the pur - ple moun - tains glow, See! at their base a lake of

*Tempo 1mo.*

*mf*

*Ped.* \*

wa - ter clear! The frond - ed palms beside the mar - gin grow,

*Ped.* \*

*Meno mosso.*

Haste, comrades, haste! the goal of hope is here! 'Tis but the mi - rage

*Meno mosso.*

with its mock-ing gleam, Blend-ed, blend - ed with mem - o - ries of E - gypt's stream!

*rall.*

*rall.*

No. 12. RECIT. (TENOR).—"SO THE PEOPLE CRIED UNTO THE LORD."

VOICE.

So the peo-ple cried un - to the Lord in their trou - ble:

PIANO.

*mf*

and He de - liv - er'd them from their dis-tress. He open'd the rock of stone, and the

wa - ters flow'd out: so that ri-vers ran in the dry pla - ces.

*Attacca Chorus.*

## No. 13.

## CHORUS.—"SWEET TO THE THIRSTY SOUL."

*Allegretto con grazia.* SOPRANO. *p*

Sweet to the thirst - y soul,

TENOR. *p*

Sweet to the thirst - y soul,

*Allegretto con grazia.*  $\text{♩} = 92.$   
*p sempre legato.*

*Ped.* \* *Ped.* \*

The wa - ters cool and clear ; Sweet in their

The wa - ters cool and clear ; Sweet in their

*Ped.* \* *Ped.* \*

rip - pling flow A - like to eye and ear.

rip - pling flow A - like to eye and ear.

*Ped.* \* *Ped.* \*

\* The use of the Pedal is necessary in this movement.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."

D

**A** *p* Sweet to the thirs - ty soul, The wa - ters

**ALTO.** *p* Sweet to the thirs - ty soul, The wa - ters

*p* Sweet to the thirs - ty soul, The wa - ters

**Bass** *p* Sweet to the thirs - ty soul, The wa - ters

**A**

cool and clear ; Sweet in their rip - pling flow

cool and clear ; Sweet in their rip - pling flow

cool and clear ; Sweet in their rip - pling flow

cool and clear ; Sweet in their rip - pling flow

A - like to eye and ear.

A - like to eye and ear. *f* He smote the

A - like to eye and ear.

A - like to eye and ear. *f* He smote the

*f*

4 2 1 x 1 x 1 3



sto - ny rock, The heal - ing wa - ters flow'd;

sto - ny rock, The heal - ing wa - ters flow'd;

4 2 1 x 1 x 1 2

*mf* And He who free - dom gave, Hath life a -

*mf* And He who free - dom gave, Hath life a -

*mf* And He who free - dom gave, Hath life a -

*mf* And He who free - dom gave, Hath life a -

*mf* And He who free - dom gave, Hath life a -

**B** - gain be-stow'd. Then praise we now His Name, With thank-ful heart and

- gain be-stow'd. Then praise we now His Name, With thank-ful heart and

- gain be-stow'd. Then praise we now His Name, With thank-ful heart and

- gain be-stow'd. Then praise we now His Name, With thank-ful heart and

**B**

voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- joice! Our chil - dren's wea - ry cry,

- joice!

- joice! Our chil - dren's wea - ry cry,

- joice!

The piano accompaniment continues with a similar rhythmic pattern, marked with *dim.* and *p*.

Our pa - tient flocks' ap - peal, Ah! hard were

Our pa - tient flocks' ap - peal, Ah! hard were

The piano accompaniment features a more complex, flowing eighth-note pattern in the right hand.

these to bear, Hard burn - ing thirst to feel,

these to bear, Hard burn - ing thirst to feel,

*p* Our chil - dren's wea - ry cry, Our pa - tient

*p* Our chil - dren's wea - ry cry, Our pa - tient

*p* Our chil - dren's wea - ry cry, Our pa - tient

*p* Our chil - dren's wea - ry cry, Our pa - tient

flocks' ap - peal, Ah! hard were these to bear,

flocks' ap - peal, Ah! hard were these to bear,

flocks' ap - peal, Ah! hard were these to bear,

flocks' ap - peal, Ah! hard were these to bear,

Hard burn - ing thirst to feel.

Hard burn - ing thirst to feel. But now, with

Hard burn - ing thirst to feel.

Hard burn - ing thirst to feel. But now, with

*f*

thank - ful heart, The Lord we praise and bless,

thank - ful heart, The Lord we praise and bless,

*mf* Who look'd up - on our grief, *p* Who pi - tied

*mf* Who look'd up - on our grief, *p* Who pi - tied

*mf* Who look'd up - on our grief, *p* Who pi - tied

*mf* Who look'd up - on our grief, *p* Who pi - tied

*mf* *p*

E

our dis-tress, Yea, praise we now His Name, With thankful heart and

our dis-tress, Yea, praise we now His Name, With thankful heart and

our dis-tress, Yea, praise we now His Name, With thankful heart and

our dis-tress, Yea, praise we now His Name, With thankful heart and

voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

- joice!

- joice!

- joice!

- joice!

- joice!

*mf* *dim.* *rall.*

No. 14. AIR (SOPRANO).—"THE WATERS OF THE RIVEN ROCK."

*Andantino.*

VOICER. The wa-ters of the riv-en

PIANO. *Andantino.*  
*mf p mf rit. p mf a tempo.*  
 ♩ = 56.

Rock Gleam in the sun to-day; Se-cure we rest us in the shade From

noontide's sul-try ray; And think of her who wander'd here As we to-day have

done, And gaz'd in an-guish on her boy Our great Fore-fa-ther's son.

As Ha-gar thro' the de-sert

drear With fal-tring foot - step pass'd, She deem'd of all her wea-ry days, She

then had seen the last. But help was near her in that hour Of a - go-ny and

thirst: An An-gel Guide was there to shew Where hid-den wa - ters burst.

**B**

Like her, we wan-der here to - day; Like her, have

tast - ed grief: Like her, we too have thirst-ed sore, And He hath giv'n re -

lief. Like her, we find a shel-ter sure Be-neath a Fa-ther's Hand, The

sha-dow of a mighty Rock With - in a wea - ry land.



## No. 15. DUET (SOFRANO AND TENOR).—"AS THE MANNA FALLING."

*Allegretto con grazia.*

SOPRANO.

VOICE.

As the man-na falling From the morn-ing skies, So God's dai-ly mer-cy

*Allegretto con grazia.*

PIANO.

♩ = 56.

*A crotchet to be of the same value as in the previous movement.*

Round a-bout us lies. Take the day's pro-vid-ing, Trust Him for the rest:

A TENOR.

He will shape the mor-row As He know-eth best. Has He ev-er fail'd us For our

dai-ly bread? Pure and sweet His mercies O-ver all are shed.

Share wethen His boun-ty With who needeth more: It shall add content-ment And

*rall.*

bless - ing to our store, It shall add con - tent - ment And bless - ing to our store.

*rall.*

**SOPRANO.**  
*a tempo.*

As the man-na fall - ing From the morn - ing skies, So God's dai - ly mer - cy

**TENOR.**

As the man-na falling From the morn - ing skies,

**B**  
*a tempo.*

Round a - bout us lies. Take the day's pro - vid - ing, . . Trust Him for the rest :

Mer - cy round us lies, round us lies. Take the day's pro - vid - ing.

He will shape the mor - row, As He knoweth best, Will shape the morrow, As He knoweth best, He

He will shape the mor - row, As He knoweth best, Will shape the morrow, As He knoweth best, He

*rall.* *a tempo.*

know - eth best. Trust Him, ev - er trust Him, Who hath

*rall.* *a tempo.*

know - eth best.

been our Stay, Trust Him, ev - er trust Him, Thro' both night and day.

Trust Him in the sun - shine, Trust Him in the shade, Trust Him in the tem - pest;

**C TENOR.**

Trust, nor be a - fraid. Sow we in the fur-rows. Then in safe - ty sleep,

While the Harvest's Master Watch o'er all doth keep. Vain with-out His keep-ing

Were our toil and care, He, while we are sleep - ing, Har - vest doth prepare,

*rall.* **D SOPRANO.** *a tempo.*  
He while we are sleep - ing, Har-vest doth prepare. Trust Him, ev - er trust Him, Who hath

been our Stay, Trust Him, ev-er trust Him, Thro' both night and day.  
**TENOR.**  
Trust Him, ev-er trust Him, Who hath been our Stay, Thro' both night and day, night and

Trust Him in the sun - shine, Trust Him in the shade,  
day. Trust Him in the sun - shine,

Trust Him in the tem - pest, Trust, nor be a - fraid, Trust in the  
Trust Him in the tem - pest, Trust, nor be a - fraid, Trust in the

*rall.* *a tempo.*  
shade, Trust in the tem - pest, Trust, nor be a - fraid.  
*rall.* *a tempo.*  
shade, Trust in the tem - pest, Trust, nor be a - fraid.

# The Plagues of Egypt.

No. 16. CHANT (FULL CHOIR).—"YET FOR ALL THIS THEY SINNED MORE AGAINST HIM."

*Maestoso.*

SOPRANO. *f* Yet for all this they sinned more a - gainst Him, and pro -

ALTO. *f* Yet for all this they sinned more a - gainst Him, and pro -

TENOR. *f* Yet for all this they sinned more a - gainst Him, and pro -

BASS. *f* Yet for all this they sinned more a - gainst Him, and pro -

PIANO. *f* *Maestoso.* *f*

*Ped.* \*

*A*

- vok'd the most High-est in the wil-der-ness. They thought not of His

- vok'd the most High-est in the wil-der-ness. They thought not of His

- vok'd the most High-est in the wil-der-ness. They thought not of His

- vok'd the most High-est in the wil-der-ness. They thought not of His

*A* *f*

*Tempo ad lib.* *a tempo.* **B**

hand, and of the day, when He delivered them, from the hand of the en - e-my.

*Tempo ad lib.* *a tempo.*

hand, and of the day, when He delivered them, from the hand of the en - e-my.

*Tempo ad lib.* *a tempo.*

hand, and of the day, when He delivered them, from the hand of the en - e-my.

*Tempo ad lib.* *a tempo.*

hand, and of the day, when He delivered them, from the hand of the en - e-my.

*f* *Tempo ad lib.* *a tempo.* **B**

**C**

How He had

How He had

How He had

How He had

*Allegro con fuoco. ♩ = 160.* *fz* *ff* *rall.* *f* *Tempo 1mo.* **C**

**D**

wrought His miracles in E - gypt, and won-ders in the field of Zo - an.

wrought His miracles in E - gypt, and won-ders in the field of Zo - an.

wrought His miracles in E - gypt, and won-ders in the field of Zo - an.

wrought His miracles in E - gypt, and won-ders in the field of Zo - an.

**D** *pp*

*pp*

He turn - ed their wa - ters in - to blood, so that they

*pp*

He turn - ed their wa - ters in - to blood, so that they

*pp*

He turn - ed their wa - ters in - to blood, so that they

*pp*

He turn - ed their wa - ters in - to blood, so that they

He turn - ed their wa - ters in - to blood, so that they

*pizz.* *arco.*

*E*

might not drink of the riv - ers.

might not drink of the riv - ers.

might not drink of the riv - ers.

might not drink of the riv - ers.

*E*

*p* Increase tempo to  $\text{♩} = 160$ .

*Ped.*

*F*

Their land brought forth

Their land brought forth

Their land brought forth

Their land brought forth

*p*

*L.H.*

*cres.*

*f*

*F* Tempo 1mo.



frogs, yea, e-ven in their kings' cham-bers.

frogs, yea, e-ven in their kings' cham-bers.

frogs, yea, e-ven in their kings' cham-bers.

frogs, yea, e-ven in their kings' cham-bers.

*Increase tempo to ♩ = 160.*

*Tpts.*

*p*

*H*

*H*

*cres.*

*f*

*Tempo ad lib.* *Tempo primo.*

He spake the word, and there came all man-ner of flies, and lice in all their

He spake the word, and there came all man-ner of flies, and lice in all their

He spake the word, and there came all man-ner of flies, and lice in all their

He spake the word, and there came all man-ner of flies, and lice in all their

*Tempo ad lib.* *a tempo.*

*f*

*Ped.* \*

quar - ters.

quar - ters.

quar - ters.

quar - ters.

*Increase tempo to  $\text{♩} = 160$ .*

*I 8va.....*

*p*

*fz*

*fz*

*8va.....*

*crea.*

*f*

*8va.....*

*ff*

*f*

*J*

He . . smote their cattle with hail - stones, and their flocks with hot

He . . smote their cattle with hail - stones, and their flocks with hot

He . . smote their cattle with hail - stones, and their flocks with hot

He . . smote their cattle with hail - stones, and their flocks with hot

*J Tempo lmo.*

**K**

thun-der-bolts. He sent

thun-der-bolts. He sent

thun-der-bolts. He sent

thun-der-bolts. He sent

**K** Increase tempo to  $\text{♩} = 160$ . Tempo lmo.

*Tympani.*

thun-der with hail, fire min-gled with the hail ran a-long up-on the ground.

thun-der with hail, fire min-gled with the hail ran a long up-on the ground.

thun-der with hail, fire min-gled with the hail ran a-long up-on the ground.

thun-der with hail, fire min-gled with the hail ran a-long up-on the ground.

*f* Brass.

Increase tempo to  $\text{♩} = 160$ .

*Sua.*

*L.H.*

*Ped.*

*Sua.*

*cres.*

68

*M* *cres.*

He brought the east-wind, and the

*cres.*

He brought the east-wind, and the

*cres.*

He brought the east-wind, and the

*cres.*

He brought the east-wind, and the

*M* *Tempo 1mo.*

*dim.* *p* *cres.*

east-wind brought the Lo-custs, and they did eat ev-'ry herb of the land,

east-wind brought the Lo-custs, and they did eat ev-'ry herb of the land,

east-wind brought the Lo-custs, and they did eat ev-'ry herb of the land,

east-wind brought the Lo-custs, and they did eat ev-'ry herb of the land,

*f*

*dim.* *N*

and all the fruit of the trees which the hail had left.

*dim.*

and all the fruit of the trees which the hail had left.

*dim.*

and all the fruit of the trees which the hail had left.

*dim.*

and all the fruit of the trees which the hail had left.

*dim.* *N* *pp*

*pp* He sent dark-ness, and it was dark, e-ven dark-ness

*pp* He sent dark-ness, and it was dark, e-ven dark-ness

*pp* He sent dark-ness, and it was dark, e-ven dark-ness

*pp* He sent dark-ness, and it was dark, e-ven dark-ness

*mf* which could be felt: He smote all the first-born in their land, even the

*mf* which could be felt: He smote all the first-born in their land, even the

*mf* which could be felt: He smote all the first-born in their land, even the

*mf* which could be felt: He smote all the first-born in their land, even the

*trem.* chief . . of all their strength. But as for His own people, He led them forth like

*Tempo ad lib.* *a tempo.*

chief . . of all their strength. But as for His own people, He led them forth like

chief . . of all their strength. But as for His own people, He led them forth like

chief . . of all their strength. But as for His own people, He led them forth like

*f* *Tempo ad lib.* *a tempo.*

sheep, and carried them in the wil-der-ness like a flock. . . . *dim.*  
 sheep, and carried them in the wil-der-ness like a flock. . . . *dim.*  
 sheep, and carried them in the wil-der-ness like a flock. . . . *dim.*  
 sheep, and carried them in the wil-der-ness like a flock. . . . *dim.*

*Flute.* *p* *dim.* *Ped.*

*rall.* *a tempo.*  
 But they thought scorn of that plea-sant  
 But they thought scorn of that plea-sant  
 But they thought scorn of that plea-sant  
 But they thought scorn of that plea-sant

$\begin{matrix} 4 & 2 & 4 & 2 \\ 1 & \times & 1 & \times \end{matrix}$   
*rall.* *f a tempo.*

land, and gave no cre-dence un-to His word.  
 land, and gave no cre-dence un-to His word.  
 land, and gave no cre-dence un-to His word.  
 land, and gave no cre-dence un-to His word.

*dim.* *Ped.* \*

No. 17.

## AIR (TENOR).—"O FERTILE LAND OF EGYPT."

*Andante affettuoso.*

VOICE

O fer - tile Land of E - gypt! We ne'er shall see thee

*Andante affettuoso.*

PIANO.  $\text{♩} = 76.$

more! Where earth out-spread her boun - ty, And lav - ish'd all her store. The

wa - ter'd fields are glow - ing, Out - stretch'd for ma - ny a mile: The

*p*

Palms their branch - es droop - ing A - bove the waves of Nile, a -

*rit.*

- bove the waves of Nile, O fer - tile Land of E - gypt! We ne'er shall see thee

*rit.*

The musical score is written for a tenor voice and piano. It consists of five systems of music. The first system shows the beginning of the piece with a tempo marking of 'Andante affettuoso' and a piano tempo of 76 beats per minute. The voice part enters with the lyrics 'O fer - tile Land of E - gypt! We ne'er shall see thee'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. The second system continues the melody with the lyrics 'more! Where earth out-spread her boun - ty, And lav - ish'd all her store. The'. The third system has the lyrics 'wa - ter'd fields are glow - ing, Out - stretch'd for ma - ny a mile: The'. The piano part includes a dynamic marking of 'p' (piano). The fourth system has the lyrics 'Palms their branch - es droop - ing A - bove the waves of Nile, a -'. The fifth system concludes the piece with the lyrics '- bove the waves of Nile, O fer - tile Land of E - gypt! We ne'er shall see thee'. The piano part ends with a 'rit.' (ritardando) marking.

*A a tempo.*  
*mf*  
 more. The fish - er on the mar - gin Re - joic - eth in his  
*a tempo. mf*

toil, As from the flow - ing wa - ters He draws the sil - v'ry  
*rit.*  
*rit.*

*a tempo.*  
 spoil. How green the boughs are wav - ing! How ripe - ly glows the corn! The  
*p a tempo.*  
*Tremolo.*

seven-fold ears are bend - ing Be - neath the smile of morn, be - neath the smile of

**B**  
 morn. We look'd from off our la - bour Up - on the laughing  
*rit.* *mf a tempo.*



plain: Here, in the drea-ry de-sert, We see it all a - gain! Whilo

*cres.* *mf*

here we gath - er man - na, Light food our souls ab - hor,

*mf* *p*

light food our souls ab - hor, O fer - tile Land of E - gypt! We

*rall.* *a tempo.* *mf*

*rall.* *cres. a tempo.* *mf*

ne'er shall see thee more, O Land of E - gypt, O Land of

*rit.* *C a tempo.* *mf* *p*

*rit.* *p a tempo.* *mf* *p*

*senza Sva.*

E - gypt, O Land of E - gypt, We ne'er shall see thee more.

*tempo ad lib.* *p* *tempo ad lib.*

*Ped.* \*

No. 18. CHORUS (*Unaccompanied*).—"SET YOUR AFFECTIONS ON THINGS ABOVE."

*Molto moderato.*

SOPRANO. *mf* Set your af-fec-tions on things a - bove, *p* Not on things on the

ALTO. *mf* Set your af-fec-tions on things a - bove, *p* Not on things on the

TENOR. *mf* Set your af-fec-tions on things a - bove, *p* Not on things on the

BASS. *mf* Set your af-fec-tions on things a - bove, *p* Not on things on the

PIANO. *Molto moderato.*  
♩ = 56. *p* *mf* *p*

earth. Fear God, and keep His com-mand-ments, fear God, and

earth, the earth. Fear God, and keep His com-mand-ments, fear God, and

earth. Fear God, and keep His com-mand-ments, fear God, and

earth, the earth. Fear God, and keep His com-mand-ments, fear God, and

*p* *mf*

keep His commandments, for this, this, this is the whole du - ty of man,

keep His commandments, for this, this, this is the whole du - ty of man,

keep His commandments, for this, this, this is the whole du - ty of man,

keep His commandments, for this, this, this is the whole du - ty of man,

*f*

*A* *p* *cres.* fear God, fear God, and keep His com-mand-ments, for this, for

*p* *cres.* fear God, fear God, and keep His com-mand-ments, for this, for

*p* *cres.* fear God, fear God, and keep His com-mand-ments, for this, for

*p* *cres.* fear God, fear God, and keep His com-mand-ments, for this, for

*A* *p* *cres.* fear God, fear God, and keep His com-mand-ments, for this, for

*f*

*p* *dim. e rall.* this is the whole du - ty of man, fear God, fear God.

*p* *dim. e rall.* this is the whole du - ty of man, fear God, fear God.

*p* *dim. e rall.* this is the whole du - ty of man, fear God, fear God.

*p* *dim. e rall.* this is the whole du - ty of man, fear God, fear God.

*p* *dim. e rall.*

No. 19. TRIO (SOPRANO, TENOR, BARITONE).—"ALL HERE BELOW DOTH SUFFER CHANGE."

*Molto cantabile.* **TENOR.**

All here below doth suf-fer change: Fair

**PIANO.**  
♩ = 60.  
*sempre legato.*

flow'rs are born to die: The Sum-mer doth to Win-ter fade, And

*mf* clouds ob-scure the sky, But, doubt-ing heart! a-way with fear! *cres.* a-

- way with fear! He rul-eth thro' the year, thro' the

*dim.* *p* *cres.* *dim.*

chang-ing year.

**BARITONE.**

All here be-low doth suf-fer,

*p*

change: Bright vi - sions fade a - way, The dreams of life bring waking

strange: The hearts high hopes de - cay. But, doubt - ing heart! a - way with

fear! a - way with fear! He rul - eth thro' the year, thro' the

*cres.* *dim.* *p* *cres.* *dim.* *p*

SOPRANO. *p* *B* *mf*  
Ye change, but He doth nev - er

TENOR. *p* *mf*  
Ye change, but He doth nev - er

chang - ing year. Ye *B* change, but He doth nev - er

*f* change, Then trust ye un-to Him, *mf* Whose love is ev-er more the

*f* change, Then trust ye un-to Him, *mf* Whose love is ev-er-more the

change, Then trust ye un-to Him, *mf* Whose love is ev-er-more the

*p* same, How - e'er your own grow dim : *mf* And He who guided still shall guide, *cres.* He

*p* same, How - e'er your own grow dim : *mf* And He who guided still shall guide, *cres.* He

same, How - e'er your own grow dim : *mf* And He who guided still shall guide, He

*p* still shall guide, And lead . . you safe, safe to Ca - naan's

*p* still shall guide, And lead you safe, safe to Ca - naan's

still shall guide, And lead you safe, safe to Ca - 'naan's

*mf*

side, He will bring you, He will bring you, will bring you

*mf*

side, He will bring you, He will bring you, will bring you

*mf*

side, He will bring you, yea, He . . will bring you, will bring you

*mf* \*

*p*

safe to Ca - naan's side, He will bring you, He will

*p*

safe to Ca - naan's side, He will bring you, He will

*p*

safe to Ca - naan's side, He will bring you, yea, He . . will

*p*

*rall.*

bring you, will bring you safe to Ca - naan's side.

*mf* *rall.*

bring you, will bring you safe to Ca - naan's side.

*mf* *rall.*

bring you, will bring you safe to Ca - naan's side.

*mf* *rall.* *p a tempo.*

\* The notes in small type are for use at rehearsals only.

## No. 20.

## CHORUS.—"BUT WE HAVE FAINTED IN THE DESERT WAY."

*Andante con moto.* SOPRANO.

Voice. But we have faint-ed in the

*Andante con moto.* PIANO. *mf* *sempre legata.*

de - sert way: Have murmur'd in our tents from day to day: Have

look'd with long-ing back up - on the road; Have loath'd the Man - na that our

God be-stow'd. *Alto.* *p* Faint - - ed in the de-sert

But we have faint-ed in the de - - sert way: Have

way: Have murmur'd in our tents from day to day, from day to

murmur'd in our tents from day to day, Have look'd with long-ing back up -



day, from day to day, Have loath'd that our God be-stow'd,  
 - on the road; Have loath'd the Man - na that our God be-stow'd,

**Tenor.**  
 But

**B**

*p*  
 Help Lord, help Lord,  
 Faint - ed in the de - sert way: Have murmur'd in our  
 we have faint-ed in the de - sert way: Have murmur'd in our tents from

from day to day, from day to day, from day to day,  
 tents from day to day, from day to day, from day to  
 day to day: Have look'd with long-ing back up - on the road; Have

from day to day, from day to day, Faint

day: Have loath'd what our God be-stow'd, Help Lord,

loath'd the Man-na that our God be-stow'd, Faint

BASS. *mf* But we have faint-ed in the

- ed in the de-sert way: Have murmur'd in our tents from day to

help Lord, from day to day,

- ed in the de-sert way: Have murmur'd in our tents from day to

de - sert way: Have murmur'd in our tents from day to day: Have

day, from day to day, from day to day, Have loath'd that our

from day to day, from day to day, Loath'd that our God, our

day, from day to day, from day to day, Have loath'd that our

look'd with long-ing back up - on the road; Have loath'd the Man-na that our

God be-stow'd. How shall we par-don'd be, how shall we par-don'd be,  
 God be-stow'd. How shall we par-don'd be, how shall we par-don'd be,  
 God be-stow'd. How shall we par-don'd be, how shall we par-don'd be,  
 God be-stow'd. How shall we par-don'd be, how shall we par-don'd be,

How find a place, how find a place. With those who thank-ful-ly re-  
 How find a place, how find a place. With those who thank-ful-ly re-  
 How find a place, how find a place. With those who thank-ful-ly re-  
 How find a place, how find a place. With those who thank-ful-ly re-

- ceive His grace, with those who thank-ful-ly re-ceive His grace.  
 - ceive His grace, with those who thank-ful-ly re-ceive His grace.  
 - ceive His grace, with those who thank-ful-ly re-ceive His grace.  
 - ceive His grace, with those who thank-ful-ly re-ceive His grace.

## No. 21.

## SOLO (TENOR).—"FEAR NOT, BE STRONG."

*Allegro maestoso.**Tpts.*PIANO.  
♩ = 60.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (f) dynamic and features a series of eighth and sixteenth notes, with some notes beamed together. The left staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The first system of the vocal solo consists of two staves. The right staff is in treble clef and contains the vocal melody. The left staff is in bass clef and provides a harmonic accompaniment. The lyrics are: "Fear not, be strong, for I am with you, saith the Lord of Hosts, ac-". The tempo markings *rit.*, *a tempo.*, and *mf* are indicated above the staff. The word *Ped.* is written below the left staff.

The second system of the vocal solo consists of two staves. The right staff is in treble clef and contains the vocal melody. The left staff is in bass clef and provides a harmonic accompaniment. The lyrics are: "- cord-ing to the word that I cov-en-ant-ed with you, when ye came". The tempo markings *rit.*, *a tempo.*, and *mf* are indicated above the staff.

The third system of the vocal solo consists of two staves. The right staff is in treble clef and contains the vocal melody. The left staff is in bass clef and provides a harmonic accompaniment. The lyrics are: "out of E-gypt; so my spi-rit re-main-eth a-mong you, re-". The tempo markings *p* and *mf* are indicated above the staff. The word *Cor.* is written below the left staff.

The fourth system of the vocal solo consists of two staves. The right staff is in treble clef and contains the vocal melody. The left staff is in bass clef and provides a harmonic accompaniment. The lyrics are: "- main-eth a-mong you. Fear ye not, fear ye not". The tempo marking *Tempo ad lib.* is indicated above the staff.

## No. 22.

## SONG (BARTONE).—"THE PROMISED LAND."

VOICE. *Tempo moderato.*

*mf* Forth from the Land of E - gypt, The tyrant's cru-el hand, The

PIANO. *Tempo moderato.*

*mf*

$\text{♩} = 60.$

Lord hath brought us safe - ly, To where to-day we stand. Behind, the House of

Bon - dage, The toil and sighing sore : The De - sert all a - round us,

The Wil - der - ness be - fore. . . . .

*A.*

The Wil - der - ness is bar - ren, But He will still pro - vide, Un -

- known the de-sert path-way, But He will be our Guide Un-til, our journeying

The first system of the musical score. The vocal line is in G major, 4/4 time, with a treble clef. The piano accompaniment is in G major, 4/4 time, with a grand staff (treble and bass clefs). The lyrics are: "- known the de-sert path-way, But He will be our Guide Un-til, our journeying".

end - ed, We stand up-on the shore, The Wil-der-ness be - hind us,

The second system of the musical score. The vocal line continues with the lyrics: "end - ed, We stand up-on the shore, The Wil-der-ness be - hind us,". The piano accompaniment continues with the same melody.

The Promis'd Land be - fore. . . . .

The third system of the musical score. The vocal line has a fermata over the word "fore" and then continues with a dotted line. The piano accompaniment continues with the same melody.

But ah! be - fore we reach it, A Riv - er flows be - tween; A

The fourth system of the musical score. The vocal line has the lyrics: "But ah! be - fore we reach it, A Riv - er flows be - tween; A". The piano accompaniment continues with the same melody.

dark and gloom - y Riv - er, Where help hath nev - er been,

The fifth system of the musical score. The vocal line has the lyrics: "dark and gloom - y Riv - er, Where help hath nev - er been,". The piano accompaniment continues with the same melody.

Yet hark! The Voice of Mer - cy      Sounds from the fur-ther shore,

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is common time (C). The vocal line begins with a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

"I am with thee thro' the Riv - er,      Nor leave thee ev - er - more," . . . .

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with chords and a moving bass line.

"I am with thee thro' the Riv - er,

The third system shows the vocal line with a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with chords and a moving bass line.

Nor leave thee ev - er - more,"      "I am with thee thro' the Riv - er,

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with chords and a moving bass line.

*rall.*      *a tempo.*  
Nor leave thee ev - er - more," . . . .

*rall.*      *a tempo.*

The fifth system includes tempo markings: *rall.* (rallentando) and *a tempo.* (return to tempo). The vocal line has a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with chords and a moving bass line.

## No. 28.

## MARCH.—"THE GUIDING PILLAR."

*Tempo di marcia.*  
*Tyta.*  
 3 3 2  
 PIANO.  
 ♩ = 144.

SOPRANO.  
 On-ward moves the Guid-ing Pil-lar O'er th'un-trod-den de-sert way, Comrades, strike your  
 ALTO.  
 On-ward moves the Guid-ing Pil-lar O'er th'un-trod-den de-sert way, Comrades, strike your  
 TENOR.  
 On-ward moves the Guid-ing Pil-lar O'er th'un-trod-den de-sert way, Comrades, strike your  
 BASS.  
 On-ward moves the Guid-ing Pil-lar O'er th'un-trod-den de-sert way, Comrades, strike your

tents and hasten, Prompt the summons to o-bey, Pal-ing, kindling, mov-ing, stay-ing, Ev-er changing,  
 tents and hasten, Prompt the summons to o-bey, Pal-ing, kindling, mov-ing, stay-ing, Ev-er changing,  
 tents and hasten, Prompt the summons to o-bey, Pal-ing, kindling, mov-ing, stay-ing, Ev-er changing,  
 tents and hasten, Prompt the summons to o-bey, Pal-ing, kindling, mov-ing, stay-ing, Ev-er changing,



aye the same: Thro' the day a Cloud - y Pil - lar, Thro' the night a liv - ing Flame.

aye the same: Thro' the day a Cloud - y Pil - lar, Thro' the night a liv - ing Flame.

aye the same: Thro' the day a Cloud - y Pil - lar, Thro' the night a liv - ing Flame.

aye the same: Thro' the day a Cloud - y Pil - lar, Thro' the night a liv - ing Flame.

A SOPRANO.

*mf* Forth we go, we . . know not whi - ther, Fol - low - ing

aye the Guid - ing Cloud: . . We have no Ci - ty,

no con - tin - uing Ci - ty, Brief . . the so - journ - ing al -

- low'd. We have no Ci - ty, no con - tin - u - ing Ci - ty,  
 TENOR.

We have no Ci - ty, no con - tin - u - ing Ci - ty,

Brief . . the so - journ - ing] al - low'd.

Brief . . the so - journ - ing al - low'd. Whe - ther

B

in . . . the a - - rid de - sert, Or . . . by E - lim's

sha - ded well, . . . Where the Cloud a - bid - eth, Where-so -e'er a -

- bid - eth, There . . un - til it move, we dwell

**SOPRANO.**

Where the Cloud a - bid - eth, Where-so - e'er a - bid - eth, There . . un -

- til it move, we dwell. Hark! the sil - ver trum-pet soundeth!

**ALTO.**

Hark! the sil - ver trum-pet soundeth!

- til it move, we dwell. Hark! the sil - ver trum-pet soundeth!

**BASS.**

Hark! the sil - ver trum-pet soundeth!

Haste the sum-mons to o-bey, Strike the tents, and jour-ney on-ward, O'er th'un-trod-den

Haste the sum-mons to o-bey, Strike the tents, and jour-ney on-ward, O'er th'un-trod-den

Haste the sum-mons to o-bey, Strike the tents, and jour-ney on-ward, O'er th'un-trod-den

Haste the sum-mons to o-bey, Strike the tents, and jour-ney on-ward O'er th'un-trod-den

de-sert way, Fol-low, with un-wear-ied foot-step: Fol-low, with un-daunt-ed heart,

de-sert way, Fol-low, with un-wear-ied foot-step: Fol-low, with un-daunt-ed heart,

de-sert way, Fol-low, with un-wear-ied foot-step: Fol-low, with un-daunt-ed heart,

de-sert way, Fol-low, with un-wear-ied foot-step: Fol-low, with un-daunt-ed heart,

Hark! a-gain the trum-pet soundeth, 'Tis the sig-nal to de-part! The trum-pet

Hark! a-gain the trum-pet sound-eth, 'Tis the sig-nal to de-part! The trum-pet

Hark! a-gain the trum-pet soundeth, 'Tis the sig-nal to de-part! The trum-pet

Hark! a-gain the trum-pet sound-eth, 'Tis the sig-nal to depart! Hark! hark! The trum-pet

*cres.*

sound - eth, The trum - pet sound - eth, The trum - pet

sound - eth, The trum - pet sound - eth, The trum - pet

sound - eth, The trum - pet sound - eth, The trum - pet

sound - eth, Hark! hark! The trum - pet sound - eth, Hark! hark! The trum - pet

*cres.*

sound - eth the sig - nal, It sound - eth the sig - nal, It

sound - eth the sig - nal, It sound - eth the sig - nal, It

sound - eth the sig - nal, It sound - eth the sig - nal, It

sound - eth the sig - nal, It sound - eth the sig - nal, It

*E* *ff*

sound - eth the sig - nal to de - part, . . . It

sound - eth the sig - nal to de - part, . . . It

sound - eth the sig - nal to de - part, . . . It

sound - eth the sig - nal to de - part, . . . It

*E* *ff*

*Peak*

sound - eth the sig - nal, the sig - nal to, de -

sound - eth the sig - nal, the sig - nal to, de -

sound - eth the sig - nal, the sig - nal to, de -

sound - eth the sig - nal, the sig - nal to, de -

- part.

- part.

- part.

- part.

*Ped. to the end.*

*Sua...*

*tremolo.*

Take breath,

THE END.

# The Ten Virgins

A SACRED CANTATA

FOR FOUR SOLO VOICES AND CHORUS

BY

ALFRED R. GAUL

(OP. 42)

COMPOSER OF "THE HOLY CITY," "RUTH," "PASSION SERVICE," "JOAN OF ARC," &c.

"PHILHARMONIC AND ST. PAUL'S CHORAL UNION.—Two of Mr. Alfred R. Gaul's Cantatas, 'Joan of Arc' and 'The Holy City,' have been previously performed in Leamington. The verdict on 'The Ten Virgins' must be that it quite fulfils the rich promise of these former musical essays. There are the same excellent orchestral writing, the same melodious solo numbers, the same massive choral effects; and in some respects there is a noticeable advance on the previous works—a still greater unity of design, the finer touch of the true artist-musician. The libretto of 'The Ten Virgins' has been compiled with admirable taste from the Scripture narrative of the parable, and from other portions of the sacred writings. To these there are some happily selected additions, of which the most noticeable are Miss Winkworth's translation of the German chorale 'Sleepers, Awake,' and Lord Tennyson's 'Too Late,' one of the pearls of song that stud the jewelled verses of 'The Idylls of the King.' The composer has made use of the chorale in the happiest manner imaginable, while the chorus from Lord Tennyson has received a musical setting which it is the highest compliment to say is in every way worthy of the poetry. There is a pleasant absence of musical pyrotechnics and tricky effects in 'The Ten Virgins,' and a welcome return to the first musical principles which gave us the great compositions which are always likely to stand unrivalled before the world. The choral writing in 'The Ten Virgins' is alone something to be thankful for, and as we have intimated, it is only one of the many musical virtues of the Cantata. . . . The soprano air 'Sun of my soul,' one of the gems. . . . The soprano air 'Wisdom crieth in the streets,' a truly beautiful composition. . . . The contralto air 'God willeth not the death of a sinner,' a strikingly dramatic air. . . . The tenor air 'Thy kingdom come,' one of the 'purple patches' of the work. . . . The quartets contain not a little very charming music."—*Leamington Chronicle*.

"A new work from the pen of the composer of 'The Holy City' and 'Joan of Arc' will be heartily welcomed by all who love the art of music."—*Newcastle Journal*.

"Mr. Gaul is to the fore with a new Sacred Cantata, and Choral Societies are pleasantly concerned thereat, for they admire the Midland composer because he gives them good music without putting too great a strain upon executive means. The work will certainly go through Saxonham in the wake of its predecessors from the same pen."—*London Daily Telegraph*.

"Must attain popularity wherever heard, and will assuredly soon be placed among the foremost compositions of this kind by present-day writers. . . . treated in a thoroughly artistic manner. . . . a perfect wealth of melody and striking individuality of style. Infinitely superior to any previous effort of the composer."—*Liverpool Daily Courier*.

"A very large audience assembled in the Town Hall (Newcastle-on-Tyne) on Monday night. . . . The first part of the programme was

devoted to Gaul's new Cantata 'The Ten Virgins.' The opinions expressed on the occasion of its production at South Shields we still maintain, further acquaintance only serving to confirm them. The Cantata is replete with charming music of that school which every one can appreciate, and which found so distinguished a master in Mendelssohn. If composers would have their works popular with choral societies, it is only reasonable to expect that they will bestow a fair share of their attention upon the choruses. The old masters knew this, and there is no doubt that the fact has much to do with the long-continue popularity of their works; and there is equally little doubt, we think that the principal cause of the failure of so many works produced now-a-days is the uninteresting nature of the choruses. Compare the choruses of the three most popular works ever produced—'The Messiah,' 'Creation,' and 'Elijah'—with a large number of modern works, and our meaning will be clear. If we mistake not, such thoughts as these passed through Mr. Gaul's mind when he set himself to compose those works which have placed him in the front rank of English composers—the 'Holy City,' 'Joan of Arc,' and 'The Ten Virgins'—and that the public endorse his views is proved by the enormous sale which these works have had."—*Newcastle Daily Journal*, Dec. 17, 1890.

"The subject is an excellent one for a Cantata . . . a stronger work than 'Joan of Arc.' . . . Melodious, vocal, and of moderate difficulty, and, like Mr. Gaul's earlier Cantatas, will be eagerly welcomed by societies in search of new works having these characteristics."—*Newcastle Daily Leader*, Dec. 16, 1890.

"BOW AND BROMLEY INSTITUTE CHOIR.—On the 22nd ult. this Society came forward with the first performance in London of Mr. Gaul's new Cantata 'The Ten Virgins.' The hall was overcrowded by an audience that was disposed to encore every other number of the work. If the verdict of a miscellaneous audience, that could have no possible reason for being favourably prejudiced, is of any account in estimating the merit of a new work, a career that will rival that of the same composer's 'Holy City' may be predicted for 'The Ten Virgins.' That Mr. Gaul should have secured this undoubted popular success with a work far more contrapuntal than any of his former works, is a remarkable tribute to his power of welding science and beauty into one whole."—*Musical Times*, Dec. 1, 1890.

"Not only full of good music, but displays individuality of style Mr. Gaul's powers of melodic invention still flow on, and his treatment of the voices is as noteworthy as ever for neatness of workmanship and knowledge of effect. . . . a distinct advance upon any of its predecessors."—*Birmingham Daily Post*.

"That 'The Ten Virgins' is a much finer work than the everywhere favourite 'Holy City' we have no doubt whatever. Mr. Gaul has aimed at fine outline and telling colouring, and all that he has aimed at he has achieved."—*Birmingham Daily Gazette*.

The above Cantata has been specially planned to meet the requirements of Musical Societies, the greater portion being choral, including three numbers for Sopranos and Contraltos (The Virgins). In the matter of the Orchestral parts, the following plan has been adopted—i.e., when the Strings are *tacet*, instead of employing rests, anything that is written for other instruments will appear in small notes in the string parts, and a similar plan has been adopted with regard to the reed instruments—i.e., any Clarinet or Oboe Solo will be expressed in small notes in the Flute part. This arrangement, it is hoped, will make it possible to give a fair rendering of the work with a limited orchestra.

Price, paper cover, 2s. 6d.; paper boards, 3s.; Cloth, gilt, 4s.; Tonic Sol-fa, 1s.; Vocal parts, each 1s. Ent. Sta. Hall.] Words only, 5s. per 100.

The gratuitous loan of instrumental parts may be had on application to the Composer, and full liberty is given to perform this Cantata and to insert the words in any programme without further permission.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

[P.T.O.]

# OPINIONS OF THE LONDON AND PROVINCIAL PRESS

ON

## A. R. GAUL'S CANTATA

# "UNA."

COMPOSED FOR AND PRODUCED AT THE NORWICH MUSICAL FESTIVAL, 1893.

"Has made its way wherever heard. . . Full of the melodious tuneful spirit which breathes in all Mr. Gaul's work, and will add yet another leaf to the wreath which has crowned the efforts of the masterly composer of the 'Holy City' and other works."—*Putney Borough News*.

"'Una' differs considerably from some of the earlier works of Mr. Gaul. Mr. Frederick Enoch is the capable librettist, and in setting his words to music, Mr. Gaul has scored another marked success."—*Nelson Chronicle*.

"Mr. Gaul's music is, as usual with him, replete with spontaneous melody. The soprano solo, 'O love will love,' is really a delicious piece of writing."—*Manchester Examiner*.

"Mr. Gaul's choral writing is always fluent and pleasing, and this is fast becoming something to be thankful for."—*Leeds Mercury*.

"Is in keeping with Mr. Gaul's previous works. . . Contains some beautiful numbers, especially the Angelus chorus, with the campanel introduction."—*South-Western World*.

"This composer sees no reason to change the method which has popularised his name wherever choral societies need music that is musically, melodious, and within the scope of moderate executive means. The result, in the present case, leaves no doubt that into all the places which know his previous compositions 'Una' will find a way and become as much a favourite as its forerunners. . . Mr. Gaul considers before all things the elegance and symmetry of his melodic phrases. . . The two orchestral numbers—an Introduction and an Intermezzo entitled 'Early morning in the woods'—are both in the gentle, flowing, and melodious style which seems the natural expression of Mr. Gaul's musical feeling."—*Musical Times*.

"To the list of works which have proved widely acceptable, 'Una' should be added, for the flow of pleasant unaffected tune and the simple and suave part-writing are just as noteworthy as in 'The Holy City' and 'Joan of Arc.'"—*Athenaeum*.

"Over the country there exist hundreds of choral associations who demand music within their means. For these Mr. Gaul has catered, and it only remains to inquire whether he has done his work well. This undoubtedly can be answered in the affirmative. The best appreciated numbers to-night were an 'Angelus' chorus, with bell accompaniment; a tenor ballad, a duet for the tenor and contralto, a soprano solo for Una, and a chorus of the forest people with waltz refrain."—*Daily News*.

"Where our townman is mostly at home is in his charming flow of melody and effective and flowing choral writing. The whole work is from beginning to end replete with delicious passages, and will prove one of the best productions from his fertile pen. No one knows better than Mr. Gaul what is suitable and acceptable to choral societies and what the masses like. He writes for his people, and his success lies in that direction. We may safely predict for 'Una' a similar popularity to that accorded to 'The Holy City.'"—*Birmingham Daily Mail*.

"Without doubt the Concert of Wednesday evening was the most popular feature of the whole Festival, for in addition to the attraction afforded by the appearance of M. Paderewski, the interest of the Norwich people was aroused to the fullest by the production of Mr. Gaul's 'Una,' a new work specially written for the occasion by a fellow-citizen by birth, and a distinguished musician as well. Every seat was occupied, and the audience included distinguished members

of society, social and artistic, who, as the evening advanced, threw off all restraint and united together in giving a hearty East Anglian welcome to the Norwich musician and his artistic associate, M. Paderewski. The performance of Mr. Gaul's new work was a self-evident success. Mr. Gaul has his hand in a favourable position on the pulse of the public, and no one is better acquainted with the qualifications which go to make up a successful Cantata. The Angelus chorus made a lasting impression on its hearers, the introduction of the campanels (which were especially made for the occasion by Messrs. Martineau and Smith, of Birmingham) giving a most picturesque colouring to the whole. The heartiness which marked the performance augured well for the future of the work, and was also shown in the reception given to Mr. Gaul at the conclusion, when he was heartily congratulated. Further evidence of the favour with which the Cantata is regarded may be inferred from the announcement that six performances of it have already been arranged."—*Norfolk Chronicle and Norwich Gazette*.

"We believe that Mr. Gaul has attained greater popularity with small English provincial choral societies than any other composer, living or dead."—*London Daily Graphic*.

"Very pleasing it is, abounding in smoothly-flowing passages, and there is no doubt at all but that it will become very popular with the smaller choral societies, for which the composer has done a great deal already, and thereby placed the musical world under an obligation which cannot be gainsaid. There are many steps to the temple of the Muses, and those who render assistance at the middle height do as great a service as those who chant psalms of praise at the summit."—*Norwich Argus*.

"Musically, melodious, and pleasing. Mr. Gaul has for a long time been well known, and has done good service to the divine art. This new work of his, 'Una,' is quite one of his best."—*Musical Standard*.

"The general features of the work are those we have had occasion to notice before. Refinement and finish in the vocal writing, the accompaniment subordinated to the voices, whether solo or chorus; elegant part-writing, and well-rounded phrasing. The form is that of the classic school, before dramatic demands worked the revolution so conspicuous in the music of to-day. Mr. Gaul has apparently set himself limits he has no desire to overstep, but within those limits he moves with always increasing freedom; and the conviction is borne upon one that if he sought to be more ambitious he has the power to achieve his aim. . . Distinguished by sound musicianship, if also with artistic restraint, and choral societies will heartily welcome this latest product of his pen."—*Birmingham Daily Post*.

"The pleasant and unaffected vein of melody noticeable in his 'Joan of Arc,' 'The Holy City,' and other works is evidently not exhausted. The Cantata may be heartily recommended to the notice of the innumerable smaller bodies which now flourish in every corner of the United Kingdom."—*Standard*.

"Is there not a definite mission for those who make good music possible without a London orchestra and expensive principals? I think there is."—*Norfolk Daily Standard*.

"Choral societies of moderate executive powers need a caterer able to supply them with pieces suited to their means, and they have long shown that Mr. Gaul is a composer whom they are glad to accept. 'Una' will find its way amongst them easily."—*Daily Telegraph*.

Paper cover .. .. .	price	2	6	Tonic Sol-fa .. .. .	price	1	0
" boards .. .. .	"	3	0	Vocal parts .. .. .	each	"	1
" cloth, gilt.. .. .	"	4	0	Words only .. .. .	per 100	"	7

The loan of Instrumental Parts may be had on application to the COMPOSER, and full liberty is given to perform this Cantata and to insert the words in any programme without further permission.

LONDON & NEW YORK: NOVELLO, EWER AND CO.